



FRÉDÉRIC CHOPIN

WORKS FOR THE PIANOFORTE

NOCTURNES

REVISED AND FINGERED BY
RAFAEL JOSEFFY

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| 1. <i>Larghetto</i> Bb minor. Op. 9, No. 1. <i>p</i> <i>espress.</i> .35 | 10. <i>Lento</i> Ab major. Op. 24, No. 4. <i>p</i> <i>sempre p. - legato</i> .40 |
| 2. <i>Andante</i> Eb major. Op. 9, No. 2. <i>espress. dolce</i> .35 | 11. <i>Lento sostenuto</i> G minor. Op. 27, No. 1. <i>p</i> .35 |
| 3. <i>Allegretto</i> B major. Op. 9, No. 3. <i>p</i> <i>scherzando</i> .50 | 12. <i>Andantino</i> G major. Op. 37, No. 2. <i>dolce</i> .40 |
| 4. <i>Andante cantabile</i> F major. Op. 15, No. 1. <i>semplice e tranquillo</i> <i>sempre legato</i> .40 | 13. <i>Lento</i> C minor. Op. 48, No. 1. <i>sempre p.</i> <i>molto marcato</i> .40 |
| → 5. <i>Larghetto</i> F# major. Op. 15, No. 2. <i>sostenuto</i> .40 | 14. <i>Andantino</i> F# minor. Op. 48, No. 2. <i>legato</i> .40 |
| 6. <i>Lento</i> G minor. Op. 15, No. 3. <i>piangendo e rubato</i> .35 | 15. <i>Andante</i> F minor. Op. 55, No. 1. <i>p</i> .40 |
| 7. <i>Larghetto</i> C# minor. Op. 24, No. 1. <i>pp</i> <i>legato</i> .40 | 16. <i>Lento sostenuto</i> Eb major. Op. 55, No. 2. <i>f</i> .35 |
| 8. <i>Lento sostenuto</i> Db major. Op. 27, No. 2. <i>p</i> <i>dolce</i> .35 | 17. <i>Andante</i> B major. Op. 62, No. 1. <i>f</i> <i>dol. - legato</i> .40 |
| 9. <i>Andante sostenuto</i> B major. Op. 32, No. 1. <i>p</i> .35 | 18. <i>Lento</i> E major. Op. 62, No. 2. <i>sostenuto</i> .35 |
| 19. <i>Posthumous Andante</i> E minor. Op. 78, No. 1. <i>p</i> <i>molto legato</i> .40 | |

(Prices apply to U. S. A.)

G. SCHIRMER, INC., NEW YORK

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Rafael Joseffy

Nocturne

F. Chopin. Op. 15, No 2

Larghetto (♩ = 40)

5. *sostenuto*

leggero

con forza

dolciss.

p

First system of the musical score. The treble staff contains a melodic line with slurs and fingerings (2, 3, 4, 5). The bass staff has chords with fingerings (4, 3, 5, 4, 1 4/5, 4). Dynamics include *pp e poco riten.* and *cresc.*. There are three asterisks (*) below the bass staff.

Second system of the musical score. The treble staff features a more active melodic line with slurs and fingerings (5, 2, 4, 2, 1, 3, 3, 2, 4, 4, 2). The bass staff has chords with fingerings (6, 3, 5, 5, 2, 4, 1, 2). Dynamics include *con forza*, *string.*, and *riten.*. There are five asterisks (*) below the bass staff.

Doppio movimento

Third system of the musical score, marked *Doppio movimento*. The treble staff has a fast melodic line with slurs and fingerings (5, 4, 5, 4, 5, 4, 5, 4). The bass staff has chords with fingerings (4, 3, 5, 1, 3, 2). The dynamic *sotto voce* is indicated. There are three asterisks (*) below the bass staff.

Fourth system of the musical score. The treble staff continues the fast melodic line with slurs and fingerings (3, 2, 4, 3, 4, 5, 4, 4, 5, 4, 5). The bass staff has chords with fingerings (3, 4). There is one asterisk (*) below the bass staff.

Fifth system of the musical score. The treble staff continues the fast melodic line with slurs and fingerings (5, 4, 5, 4, 5, 4, 5, 4, 4, 5, 4). The bass staff has chords with fingerings (3, 3). Dynamics include *cresc.* and *f*. There are five asterisks (*) below the bass staff.

Musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and fingerings.

Dynamics and performance instructions include:

- Red.* (Reduction)
- cresc.* (crescendo)
- f* (forte)
- decresc.* (decrescendo)
- dimin.* (diminuendo)
- f* (forte)
- pp* (pianissimo)
- dim.* (diminuendo)
- molto rallentando* (very slowing down)
- smorz.* (smorzando, fading out)
- dolce* (sweetly)
- Tempo 1^o* (First Tempo)

The score is marked with asterisks (*) and includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks.

Teggierriss.

1 5 1 2 5 2 1 5 1 2 2 1 5 1 2 5 2 1 5 3 1 4 1 3 2 3 1 2 1 4 2 4

4 1 2 3

3

24

Ad. * Ad. * Ad. *

1 5 3 5 4 5 4 3 2 5 2 4 2 5 2 5 4

dim. e rall. - 2 1 -

FRÉDÉRIC CHOPIN

WORKS FOR THE PIANOFORTE MISCELLANEOUS COMPOSITIONS

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Berceuse.
Andante. Op. 27.
D \flat major. *p* *dolce* .50

Barcarolle.
Allegretto. Op. 60.
F \sharp major. *f* *dim.* .70

Marche funèbre.
(Posthumous.)
Tempo di Marcia. Op. 72, No. 2.
C minor. *p* *cresc.* .30

Bolero.
Introduction. Allegro molto.
C major. *f* *risoluto* *f* *p*

Allegro vivace Op. 19.
1.00

Trois Ecossaises. (N $^{\circ}$ 1.)
(Posthumous.)
Vivace. Op. 78, No. 3.
D major. *f* *brillante*

Variations brillantes.
Introduction. Allegro maestoso.
B \flat major. *f* *isolato*

Thème. (Ronde de Ladorie.) Op. 12.
Allegro moderato. 70
dolce *pp*

Trois Ecossaises. (N $^{\circ}$ 2.)
(Posthumous.) Op. 78, No. 4.
C major. *f* .40

Variations sur un air allemand
(Posthumous.)
Introduction. A capriccio.
E major. *f* *legato e brillante* *dim.*

Thème. Andantino. Op. 25.
60
p *semplice senza ornamenti*

Tarentelle.
Presto. Op. 42.
A \flat major. *p* .60

Allegro de Concert.
Allegro maestoso. Op. 42.
A major. 1.00

Trois Ecossaises. (N $^{\circ}$ 3.)
(Posthumous.) Op. 78, No. 5.
D \flat major. *f*

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